

THE EFFECT OF ARCHITECTURE
ON CONSUMER REACTION TO BRAND ASSOCIATION

By

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A Thesis Submitted to the Honors College
In Partial Fulfillment of the Bachelors Degree
With Honors in
Marketing

THE UNIVERSITY OF ARIZONA

DECEMBER 2019

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Abstract

In my thesis, I explore the idea that architecture has an effect on brand personalities and consumer reactions when utilized as a branding device in advertisements. To begin, I demonstrate that architecture is utilized as a branding device in several advertisements, whether or not this was intentional on the part of the marketer. Then, I prove that consumers have different reactions to architectural styles. The findings in this study are important and valuable to both marketers and future researchers as they can use architecture as a new and effective tool to create impactful, lasting brand personalities and ultimately better understand and appeal to their consumers.

Introduction

Today's consumers are constantly bombarded with messages when they pick up their phone or turn on the television. Which part of the advertisement activates their brain to click the "Buy Now" button; is it the colors used, the narrator's persuasion, or the influence of something else hidden in the background? Companies utilize a host of different methods to create associations with their brand to force consumer's recall mechanisms in the direction of their company versus competitors. These messages might even be translated through something that seems completely unrelated on a surface level: architecture.

Every industry utilizes the backbones of marketing and architecture is no exception. When an architect is assigned to a job, whether it be commercial or residential, the first thing they must understand about their client is what they are trying to convey the minute someone walks through the door. The building might contain the most innovative and sleek materials for a Tesla showroom or exhibit a rustic warmth for a Pottery Barn entryway. It communicates a message to the consumer about what the brand might be, becoming the literal backbones of the structure and the beginnings of a brand personality.

In this thesis, I will explore how the use of architecture in advertisements affects consumer reaction to brand association and how the formed brand personality might ultimately affect a consumer's willingness to buy. This information is important for three reasons:

1. A set of associations forms a brand personality, which has been shown to increase "consumer preference and usage, [evoke] emotions in consumers, and [increase] levels of trust and loyalty" (Aaker, 1997). A marketer's ability to form a successful brand personality will increase consumer preference for that brand and create loyal customers; loyal customers have a greater customer lifetime value and can increase the overall value of the company.
2. A consumer's emotional state and the ability for a product or brand to affect a consumer's emotional state is an important determinant of purchase behavior; a positive emotional state results in positive affirmative behavior, such as buying and spending more (Mathur & Sherman & Smith, 1997). The ability of marketers to evoke positive emotions in consumers will enable them to sell more products and services, resulting in higher company revenue and profits.

3. The intersection of branding and architecture is a highly underdeveloped area of study. If marketers are able to successfully yield the power of architecture as a branding device, it might be another tool that can be used in their never-ending task of cutting through the noise and grabbing a consumer's attention long enough for them to actually click that "Buy Now" button.

Theoretical Development

The first overarching question to be asked is, "Can brand personalities be conveyed in advertisements through the use of architectural elements?" Is this idea even possible? To answer this proposed question, there must be an in-depth understanding of both architecture and brand personalities. For the purpose of this study, it is important to note that the topic being discussed does not pertain to "brand architecture," which is "the organizing structure of the brand portfolio that specifies brand roles and the nature of relationships between brands" (Rajagopal & Sanchez, 2004), but instead discusses the connection between architecture and branding as separate entities in the process of defining company personalities and creating valuable relationships with consumers.

The Meaning Behind Architecture

If marketers were to use architecture as a branding tool, they would have to understand the meaning behind architecture rather than simply viewing it as a building. The term "architecture" refers to the art or practice of designing and constructing buildings or the complex and carefully designed structure of something (Oxford Dictionary). However, architecture contains a deeper meaning; Conway and Roenisch argue that architecture performs a multiplicity of roles because "it has a material form, but it also represents our ideals and aspirations...it is at the same time an art." He continues, "Architecture is as much concerned with beauty, style, and aesthetics as it is with technology, economics, and politics" (Conway and Roenisch, 1994). This suggests that individuals are capable of finding meaning behind architectural forms.

A highly neglected and underdeveloped area of study is architectural sociology, which attempts to describe the symbolic interaction between the designed physical environment and the self, one potentially influencing and finding expression in the other and communicating shared

symbols and meanings (Smith & Bugni, 2006). The article suggests that there is a connection between architecture and self-expression, which can be directly translated to the concept of brand personalities discussed below.

The Importance of Brand Associations and Personalities

The term “brand” has become over defined and diffuse, but can be narrowed down to three definitions: “symbols around which buyers and sellers can establish a relationship, thereby creating a focus of identity;” “assets reside in the brand names owned by a firm;” and “overlap between perceived brand identity and one’s own personal identity” (Stern, 2006). In an attempt to make the above definitions relatively simple, a company’s “brand” is the way a consumer perceives the company, which can be described through a set of associations. For example, one might describe Free People’s brand as bohemian, high-quality, expensive, and happy.

These sets of associations form a “brand personality”, which Jennifer Aaker defines as “the set of human characteristics associated with a brand.” She further classifies brand personalities into five dimensions: sincerity, excitement, competence, sophistication, and ruggedness. Three of the dimensions - sincerity, excitement, and competence - tap into an innate part of the human personality, whereas sophistication and ruggedness tap a dimension that individuals desire but may not necessarily have. Aaker’s research asserts that brand personality “increase[s] consumer preference and usage, evoke[s] emotions in consumers, and increase[s] levels of trust and loyalty” (Aaker, 1997). This means that if a company can create a successful brand personality, they can use those sets of associations to their financial advantage.

It is therefore important to understand why brand personalities work and how they can be used in advertisements. Brand personality is not simply a list of product-related attributes that serve a utilitarian function for consumers, but rather serves as a “symbolic or self-expressive function.” Aaker argues that consumers think about brands as they relate to one’s own self, making the traits relatively enduring and distinct. She states that the greater the congruity between the human characteristics that describe an individual’s actual or ideal self and those that describe a brand, the greater the preference for the brand (Aaker, 1997).

Emotions in the Consumer Experience

It is important to consider consumers' emotions when connecting brand characteristics to themselves. To effectively use architecture-related brand personalities in marketing, we must understand which emotions are present and important when experienced in consumer situations. Richins completed research concerning emotions that result from consumption itself, including emotions generated by the use of specific products, services, one's favorite possessions, and a variety of consumption experiences. The article states that several studies found "emotions to be an important component of consumer response...and the importance of emotions in the sphere of consumer behavior has been firmly established" (Richins, 1997). The study attempts to help researchers make better choices when assessing consumption emotions by addressing two objectives: to examine emotional states associated with consumptions and to assess the usefulness of existing measures in assessing consumption-related emotions.

The studies completed in the article culminated in the Consumption Emotion Set (CES), a set of descriptors that represents the range of emotions consumers most frequently experience in consumption situations. The CES includes categories of emotions such as anger, discontent, envy, romantic love, and contentment.

According to research completed by three university professors, marketers have tended to take an empirical approach to measuring emotions by relying on self-reports like questionnaires. The typical application includes presenting items that cut across numerous positive and negative emotions that are then analyzed using factor analysis, multidimensional scaling, or cluster analysis, which identifies the underlying emotional dimensions from the sample. A previous study completed in 1987 found three factors, upbeat feelings, negative feelings, and warm feelings, while a similar study found three dominant emotions, pleasure, arousal, and domination (Bagozzi & Gopinath & Nyer, 1999). By utilizing the self-report strategy, marketers are able to categorize items into one of the sixteen clusters of emotions presented by Richins' CES, which will be utilized during the first phase of this research.

The Intersection of Marketing and Architecture

Branding and architecture have similar purposes when considering needs and desires; Muratovski states, "The acquisition of basic goods has been replaced by a search for emotional satisfaction, a search for identity or distinctiveness, and an aspiration to belong. Buildings, just

like generic products, fulfill needs, but architecture fulfills desires.” Similarly, the way in which users interact with brands and architecture are one in the same; Muratovski argues that just as brands and their products provide aspirational value, architecture “provides an environment that people can relate to emotionally and make a part of their lifestyles.”

Used in this manner, architecture can aid in the expression of user personality and promote their economic and social ambitions. A successful brand utilizes tools to reflect their brand personality and attract a similar type of customer; in corporate identity, such as the commercial or retail sectors, “architecture is used to reflect the brand in the consistency of the design and visual appearance.” Muratovski’s most crucial thought is that the notion of a building is a “marketing object” and can be seen as a branding device (Muratovski, 2012).

Thesis Objective

There is very little research arguing that architecture can be used as a marketing tool, or even proposing that marketers are aware of the effect that architecture may have on consumers; this area of research is essentially undeveloped. In this thesis, I will demonstrate that consumers perceive architecture in advertisements and connect it to a characteristic, forming associations and ultimately a brand personality. By proving this idea, I will be able to provide marketers with another tool to utilize when creating their advertisements. The following exploratory research question will be used as a guideline for my study:

“Discover the effect of architecture on consumer’s reaction and brand association.”

First, I will perform a qualitative analysis using a coding technique that attempts to recognize advertisement patterns between architecture types and advertisement purpose. I expect to find that certain architecture styles are connected to emotions and product types in a repeated manner. Next, I will complete a quantitative analysis through survey creation that will test the significance of the associations found in the first study and indicate willingness to buy.

By showing that architecture is associated with certain emotions, products, or characteristics, marketers will be able to utilize these connections when selling certain products or services, increasing the effect that their advertisement has on consumers.

Study One - Qualitative Analysis

Purpose

The purpose of this study is to recognize patterns in advertisements by coding for architecture styles, product types, associations, and emotions. This will help direct my research for study two in which I test the significance of the identified patterns.

Method

I used the formal process of coding, an iterative technique utilized to identify patterns and themes. I watched thirty “popular” commercials, meaning they were aired during prime television times or on networks during highly saturated events, such as the Super Bowl. I wrote down the commercial description, including whether architecture was clearly present, completed initial codes to identify stand-out components, and then focused my coding into higher-level themes. To view the full coding analysis, please reference figure one on page 19.

Results

The following table summarizes what I deemed to be the most important architecture styles and their associations based on the number of times these types of commercials were seen. These two styles, traditional and modern, will be tested in study two.

Table A: Study One Conclusions

Primary Architecture Styles	Product Types	Associations and Emotions
Traditional	Family products <ul style="list-style-type: none">• Pet food• Cleaning supplies• Laundry detergents Examples <ul style="list-style-type: none">• Tide detergent, Volkswagen family car, chips, SimpliSafe, Geico	Love Peacefulness Contentment Personal connections Warmth Happiness Family
Modern	Technology <ul style="list-style-type: none">• Cars• Smart devices Examples <ul style="list-style-type: none">• Amazon Alexa, Apple, Wix	Envy Shame or humiliation Optimism/hopefulness Innovation Aspiration

Study Two - Quantitative Analysis

Purpose

Study two was conducted to test the statistical significance of the associations and emotions found in both the theoretical development and study one. It also tests purchase intent based on architectural style. For this section of research, I narrowed my research question to the following strategic research question:

“Test associations, emotions, and purchase intent as related to modern and traditional architectural types.”

I conducted tests of differences, meaning that the null hypothesis describes the situation in which there is no difference between the two outputs. The following hypotheses were tested:

Hypothesis #1:

H₀: The associations made with the modern architectural style advertisement *are not different* than the associations made with the traditional architectural style advertisement.

H_A: The associations made with the modern architectural style advertisement *are different* than the associations made with the traditional architectural style advertisement.

Hypothesis #2:

H₀: The emotions felt with the modern architectural style advertisement *are not different* than the emotions felt with the traditional architectural style advertisement.

H_A: The emotions felt with the modern architectural style advertisement *are different* than the emotions felt with the traditional architectural style advertisement.

Hypothesis #3:

H₀: The willingness to buy from the modern architectural style advertisement *are not different* than the willingness to buy from the traditional architectural style advertisement.

H_A: The willingness to buy from the modern architectural style advertisement *are different* than the willingness to buy from the traditional architectural style advertisement.

Method

Participants.

A maximum of 150 participants were recruited and compensated through a third-party platform, Amazon Mechanical Turk. 158 responses were recorded.

Measurement.

This portion of my research was tested using a between subjects, two-cell design survey in which there were two conditions; Condition 1 represented a randomly selected set of participants whom only saw the questions related to the modern architectural style, while Condition 2 represented a randomly selected set of participants whom only saw the questions related to the traditional architectural style. Both the advertisements created for an anthem brand can be viewed in figure two on page 20.

The first section aimed to measure the associations each individual reported for their randomized architecture style on a 7-point scale. The first question (Table B) asked participants to indicate their level of agreement with statements gathered from my study one conclusions (Table A, page 9), while the second question (Table C), asked participants to indicate their level of agreement with statements related to the five personality dimensions found by Aaker, discussed on page 6.

Table B: Association Scale Points #1

While looking at the photo, indicate your agreement with the following statements:

	Strongly disagree			Agree			Strongly agree
This brand is innovative.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is family oriented.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is peaceful and warm.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is sleek and cold.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Table C: Association Scale Points #2

While looking at the photo, indicate your agreement with the following statements:

	Strongly disagree			Agree			Strongly agree
This brand is sincere.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand offers excitement.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is competent.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is sophisticated.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand is rugged.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The second section consisted of two questions (Table D and E) that tested the emotions felt when viewing the randomized architecture type. Participants were asked to report the extent in which they felt 16 emotions on a 4-point scale, which were the categories and scale points found by Richins' CES during consumption situations discussed on page 7.

Table D: Emotion Scale Points #1

While looking at the photo, to what extent did you feel the following emotions:

	Not at all	A little	Moderately	Strongly
Anger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Discontent	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Worry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sadness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fear	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shame	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Envy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Loneliness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Table E: Emotion Scale Points #2

While looking at the photo, to what extent did you feel the following emotions:

	Not at all	A little	Moderately	Strongly
Romantic Love	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Love	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Peacefulness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contentment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Optimism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Joy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Excitement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Surprise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The third section was an unaided recall question that aimed to record participants own associations with the advertisement without being prodded with answers (Table F).

Table F: Associations from Unaided Recall

Please write 2-3 sentences about what you believe this brand to be.

Lastly, participants were asked on a 5-point scale to report their interest in receiving a free sample of this brand as an insight into their purchase intent (Table G).

Table G: Purchase Intent Scale Question

How interested would you be in receiving a free sample from this brand?

- ☐ Extremely interested
- ☐ Very interested
- ☐ Moderately interested
- ☐ Slightly interested
- ☐ Not interested at all

The last page of the survey asked respondents general demographic questions including age, gender, a descriptor (A Do-It-Yourselfer/A Trend Setter/A Rational Thinker), education, marital status, and employment status.

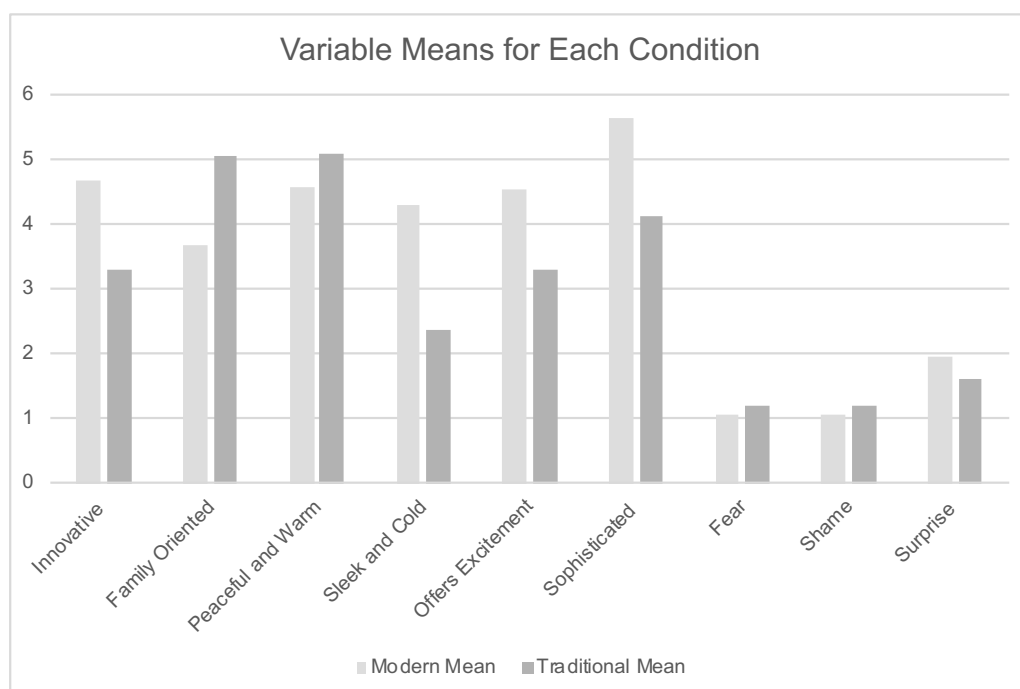
After participants completed the survey, I transferred my results from Qualtrics to SPSS for analysis.

Results

ANOVA.

The first step in my analysis was to conduct an ANOVA, which allowed me to compare means for each continuous variable as related to Condition 1 and Condition 2. A statistically significant result is found when the significance, or p-value, is less than 0.05. The ANOVA test, which can be viewed on page 21 in figure three, revealed that there is a statistically significant difference between means for the following variables: innovative ($p=.000$), family oriented ($p=.000$), peaceful and warm ($p=.050$), sleek and cold ($p=.000$), offers excitement ($p=.000$), sophisticated ($p=.000$), fear ($p=.038$), shame ($p=.046$), and surprise ($p=.026$). The bar graph below (Graph A), visually represents the differences in mean for each variable (the full ANOVA Means Table can be referenced on page 22 in figure four).

Graph A: ANOVA Means for Statistically Significant Variables



The mean for innovative, sleek and cold, offers excitement, sophisticated, and surprise is larger for Condition 1, meaning that the participants who saw the modern architectural style advertisement found that it represented these characteristics more than those who saw the traditional architectural style advertisement. The mean for family oriented, peaceful and warm, fear, and shame is larger for Condition 2, meaning that the participants who saw the traditional architectural style advertisement found that it represented these characteristics more than those who saw the modern architectural style advertisement.

I also completed an ANOVA for my second analysis of participants' willingness to buy. This variable was not significant at the 0.05 level, as shown below (Table B). This means that there is no significant difference between participant's willingness to buy related to modern or traditional architectural styles.

Table B: ANOVA Test for Willingness to Buy

ANOVA Table for Willingness to Buy				
Variable * Condition	df	F	p	
Willingness	Between Groups	1	0.068	0.794
	Within Groups	149		
<i>Note. Significant at the $p < 0.05$ level.</i>				

Unaided Recall.

The third analysis I completed involved reading the participant's responses to the unaided recall portion of the survey. Participants in Condition 1 described the modern architectural style advertisement as modern, expensive, luxurious, sleek, fresh, and cold and included products like pools and windows (Figure A), while participants in Condition 2 described the traditional architectural style advertisement as happy, home, family, good values, and cozy with products like home and gardening (Figure B).

Figure A: Modern Unaided Recall



Figure B: Traditional Unaided Recall



Discussion

The purpose of this study was to discover the effect of architecture on consumer's reaction and brand association. The results from this study gave empirical support that architecture does have an effect on consumer reaction and brand association, but does not affect a consumer's willingness to buy. Therefore, the null hypothesis can be rejected and hypotheses #1 and #2 can be accepted, for definitive statements that:

The associations made with the modern architectural style advertisement *are different* than the associations made with the traditional architectural style advertisement.

AND

The emotions felt with the modern architectural style advertisement *are different* than the emotions felt with the traditional architectural style advertisement.

The results from the ANOVA and unaided recall tests demonstrated that certain brand personality characteristics (innovative, sleek and cold, offers excitement, and sophisticated) and emotions (surprise) are largely associated with the modern architectural style. On the other hand, certain brand personality characteristics (family oriented and peaceful and warm) and emotions (fear and shame) are largely associated with the traditional architectural style. However, the brand personality associations and emotions do not affect a consumer's willingness to buy from that brand.

The findings in this study are important and valuable to marketers and future researchers. I have shown that there is a connection between architecture and branding and that it can be used as a tool in the marketing practice. Because this area of research is highly undeveloped and this thesis was limited in both time and resources, I recommend that future researchers continue to study the importance of architecture, a "behind-the-scenes" variable in advertising.

In conclusion, I hope this thesis has provided an enlightening and thought-provoking perspective on marketing tools that may not be apparent at first glance. I believe that understanding the value in utilizing architecture as a branding tool can offer marketers the chance to create effective and lasting brand personalities, and ultimately better understand and appeal to their consumers.

Appendix A: References

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Appendix B: Figures

Figure One: Coding Analysis

Commercial Source	Advertisement Name	Description & Initial Coding
(2019). "The 13 Most Iconic Super Bowl Ads of All Time." <i>Vogue</i> .	Cindy Crawford for Pepsi, 1992	Pulls up in front of "Halfway Café", old traditional diner and gas station, celebrity endorsement
	Apple's 1984, 1984	Introducing Macintosh, super futuristic, kind of creepy, "you'll see why 1984 won't be like 1984"
	Britney Spears Pepsi Generation, 2002	Still in a diner, showing how it changed throughout the generations, but ends in a drive-in "diner"
	Volkswagen The Force, 2011	Little kid is trying to get his power to work in a traditional style family home - dad drives up in his volkswagon and clearly see the traditional
	Liam Neeson Clash of Clans: Revenge, 2015	Starts with game play, outside of café, supposed to be an average guy
	Budweiser Puppy Love, 2014, and Lost Dog, 2015	Ranch style, supposed to be emotional, dog runs away and comes home to ranch, "traditional", had nothing to do with beer until the end/ simple life, dog runs away to the city (harsh streets, graffiti buildings)
(2017). "All of the Best Ads From the 2017 Super Bowl." <i>Vogue</i> .	Skittles	It's a teen romance, Romeo and Juliet type - mansions = romantic?
	Wix	Has a modern restaurant, gets totally wrecked, turns into a food truck with a trendy city background - "succeed in a disruptive world"
Nudd, T. (2018). "The 5 Best Ads of Super Bowl LII." <i>Adweek</i> .	NFL "Touchdown Celebrations to Come"	Indoor football stadium, starts off supposed to be manly and then they start the Dirty Dancing moves
	Doritos/Mountain Dew "Doritos Blaze vs. Mtn Dew Ice"	Looks like a mansion = supposed to signify old money?
	Amazon "Alexa Lost Her Voice"	New York City homes, traditional homes, rich homes, all sorts of different scenes, but ends with celebrity in very high tech home - the main advert for innovative Alexa
	Tide	Features stereotypical commercials so all the different scenes are typically used for that type of commercial - family in a home, etc.
Griner, D. (2019). "The 5 Best Ads of the 2019 Super Bowl." <i>Adweek</i> .	Bud Light - Special Delivery	Aged, historic, seems that beer commercials are always like this, castles
	Amazon - Not Everything Makes the Cut	All sorts of different scenes, Alexa is always in modern because of its technology capabilities
	HBO and Bud Light	Historic theme again
(2019). "Top 2019 Super Bowl Commercials." <i>iSpotTV.com</i> .	Hyundai: Shopper Assurance	All really bad scenes for all the crappy life moments, get to the top floor with Hyundai and its modern and simple
	Pepsi: More Than OK	In a vintage diner with Steve Carell
	Microsoft Xbox Adaptive Controller	Very strong emotional message, all about children, all of them are seen in their traditional style homes

Nudd, T. (2017). "The 10 Most Watched Ads on YouTube in 2017." <i>Adweek</i> .	Mr. Clean	Perfect example of traditional-style home for home products
(2019). "Top 10 Most Engaging TV Ads This Week." <i>iSpotTV.com</i>	Geico: Holidays - Snow Globe Real Estate	Traditional home, they turn it into a snow globe for the holidays
	Frito Lay	Traditional home, holiday party eating the chips
Winfrey, G. (2015). "The 10 Most-Watched Super Bowl Ads of All Time." <i>Inc.com</i>	Doritos - Crash the Super Bowl 2011	Pug wants Doritos, boyfriend is calling him into the home - traditional
Griner, D. (2018). "The 25 Best Ads of 2018." <i>Adweek</i> .	Bud Light "Oracle Susana"	Old timey again, always historic - is this just Bud Light?
	Apple "Unlock"	Regular high school, able to unlock things with her face all over the school
(2019). "8 Most Engaging Commercials of 2019." <i>Lemonlight</i> .	Bubly - Can I have a Buble?	Michael Buble pronounces the drink wrong, looks like a grocery store or a gas station refrigerated section
	SimpliSafe	Outside traditional house and neighborhood, home safety product
(2019). "Creativity Top 20." <i>AdAge</i> .	KFC Dirty Dancing	Dancing with Mrs. Butterworth bottle in a ballroom with red velvet curtains
	Guinness Clear	Pub style restaurant, moderate your drinking
(2019). "These Are the Best Super Bowl 2019 Commercials." <i>Time</i> .	Stella Artois Change Up The Usual	Carrie Bradshaw doesn't want a Cosmo, in a vintage, luxe-looking restaurant
	Pringles Sad Device	Not a traditional home for a food product, kind of a cooler looking studio apartment, not modern though

Focused Coding

Traditional architecture styles tend to be for home, pet or food products

Beer commercials tend to be in a historic theme

Innovative or technological products like Amazon Alexa or cars are surrounded by modern architecture

Pepsi and soda drinks are typically vintage-style

Figure Two: Anthem Brand Advertisements

Modern Advertisement:



Traditional Advertisement:

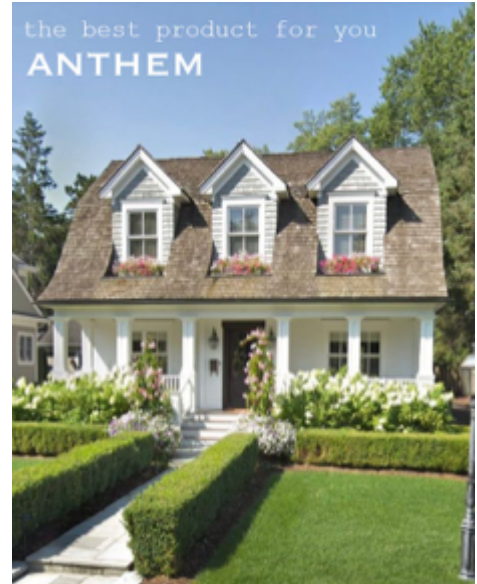


Figure Three: ANOVA Table

ANOVA Table				
Variable * Condition		df	F	p
Innovative	Between Groups	1	32.205	.000*
	Within Groups	155		
FamOriented	Between Groups	1	27.495	.000*
	Within Groups	155		
PeaceAndWarm	Between Groups	1	3.897	.050*
	Within Groups	154		
SleekAndCold	Between Groups	1	47.992	.000*
	Within Groups	154		
Sincere	Between Groups	1	2.685	0.103
	Within Groups	155		
OffersExcitement	Between Groups	1	18.108	.000*
	Within Groups	155		
Competent	Between Groups	1	2.775	0.098
	Within Groups	155		
Sophisticated	Between Groups	1	40.936	.000*
	Within Groups	153		
Rugged	Between Groups	1	1.018	0.315
	Within Groups	155		
Anger	Between Groups	1	0.128	0.721
	Within Groups	154		
Discontent	Between Groups	1	2.722	0.101
	Within Groups	155		
Worry	Between Groups	1	3.177	0.077
	Within Groups	155		
Sadness	Between Groups	1	0.226	0.635
	Within Groups	154		
Fear	Between Groups	1	4.384	.038*
	Within Groups	154		
Shame	Between Groups	1	4.044	.046*
	Within Groups	155		
Envy	Between Groups	1	0.129	0.72
	Within Groups	155		
Loneliness	Between Groups	1	0.34	0.561
	Within Groups	155		
RomLove	Between Groups	1	2.112	0.148
	Within Groups	155		
Love	Between Groups	1	0.106	0.745
	Within Groups	155		
Peacefulness	Between Groups	1	2.57	0.111
	Within Groups	155		
Contentment	Between Groups	1	0.608	0.437
	Within Groups	154		
Optimism	Between Groups	1	0.012	0.914
	Within Groups	155		
Joy	Between Groups	1	0.662	0.417
	Within Groups	154		
Excitement	Between Groups	1	3.708	0.056
	Within Groups	155		
Surprise	Between Groups	1	5.026	.026*
	Within Groups	155		
Note. Significant at the $p < 0.05$ level.				

Figure Four: ANOVA Means Table

ANOVA Means Table		
Variable	Condition 1*	Condition 2**
Innovative	Mean: 4.67	Mean: 3.29
	N: 79	N: 78
	Std. Deviation: 1.48	Std. Deviation: 1.56
FamOriented	Mean: 3.66	Mean: 5.03
	N: 79	N: 78
	Std. Deviation: 1.78	Std. Deviation: 1.48
PeaceAndWarm	Mean: 4.57	Mean: 5.06
	N: 79	N: 77
	Std. Deviation: 1.68	Std. Deviation: 1.44
SleekAndCold	Mean: 4.27	Mean: 2.35
	N: 79	N: 77
	Std. Deviation: 1.74	Std. Deviation: 1.72
Sincere	Mean: 4.08	Mean: 4.46
	N: 79	N: 78
	Std. Deviation: 1.38	Std. Deviation: 1.56
OffersExcitement	Mean: 4.53	Mean: 3.29
	N: 79	N: 78
	Std. Deviation: 1.82	Std. Deviation: 1.82
Competent	Mean: 5.13	Mean: 4.74
	N: 79	N: 78
	Std. Deviation: 1.41	Std. Deviation: 1.47
Sophisticated	Mean: 5.62	Mean: 4.11
	N: 79	N: 76
	Std. Deviation: 1.22	Std. Deviation: 1.67
Rugged	Mean: 2.30	Mean: 2.55
	N: 79	N: 78
	Std. Deviation: 1.48	Std. Deviation: 1.59
Anger	Mean: 1.11	Mean: 1.14
	N: 79	N: 77
	Std. Deviation: .45	Std. Deviation: .55
Discontent	Mean: 1.06	Mean: 1.18
	N: 79	N: 78
	Std. Deviation: .29	Std. Deviation: .55
Worry	Mean: 1.04	Mean: 1.14
	N: 79	N: 78
	Std. Deviation: .19	Std. Deviation: .48
Sadness	Mean: 1.08	Mean: 1.1
	N: 79	N: 77
	Std. Deviation: .31	Std. Deviation: .42
Fear	Mean: 1.04	Mean: 1.18
	N: 79	N: 77
	Std. Deviation: .19	Std. Deviation: .58
Shame	Mean: 1.06	Mean: 1.2
	N: 79	N: 78
	Std. Deviation: .29	Std. Deviation: .62
Envy	Mean: 1.49	Mean: 1.45
	N: 79	N: 78
	Std. Deviation: .8	Std. Deviation: .77

Loneliness	Mean: 1.18	Mean: 1.23
	N: 79	N: 78
	Std. Deviation: .47	Std. Deviation: .66
RomLove	Mean: 1.8	Mean: 1.6
	N: 79	N: 78
	Std. Deviation: .93	Std. Deviation: .74
Love	Mean: 1.92	Mean: 1.87
	N: 79	N: 78
	Std. Deviation: 1.02	Std. Deviation: .99
Peacefulness	Mean: 2.63	Mean: 2.87
	N: 79	N: 78
	Std. Deviation: .99	Std. Deviation: .87
Contentment	Mean: 2.65	Mean: 2.77
	N: 78	N: 78
	Std. Deviation: 1.02	Std. Deviation: .82
Optimism	Mean: 2.42	Mean: 2.44
	N: 79	N: 78
	Std. Deviation: 1.08	Std. Deviation: 1.01
Joy	Mean: 2.18	Mean: 2.32
	N: 78	N: 78
	Std. Deviation: 1.15	Std. Deviation: 1.01
Excitement	Mean: 2.21	Mean: 1.87
	N: 79	N: 78
	Std. Deviation: 1.13	Std. Deviation: 1.02
Surprise	Mean: 1.96	Mean: 1.59
	N: 79	N: 78
	Std. Deviation: 1.16	Std. Deviation: .90

*Condition 1 = Modern, **Condition 2 = Traditional